

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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## AUTUMN LOAN EXHIBITIONS

THE collection of early New York, New Jersey, and Southern silver which has been brought together and lent to the Museum by the Society of Colonial Dames of the State of New York, will be opened in October, when there will be exhibited, also, a collection of paintings by Copley, Blackburn, and Smybert, which have been lent by their owners for this occasion.

The collection of silver is exhibited at this time as a companion to a large collection now on view at the Museum of Fine Arts, Boston, where the examples shown comprise only the work of New England silversmiths. Through these two exhibitions the respective quality and extent of the silversmith's art in America, one of the few in which the artistic capacity of our early artisans found opportunity to display itself, may clearly be seen. Those who are able to contrast the work shown in the two exhibitions will see that Massachusetts and the New England states easily took the ascendancy in matters artistic as well as in some other matters, a conclusion which is not flattering to local pride, but the lesson is a valuable one, and it is hoped that the New York exhibition may add something to our very slight knowledge of the history of this early art, a history which has been delayed in the writing far longer than that of our formidable rivals.

It seems particularly fitting that the churches should co-operate with the Museum in this matter since both institutions in their respective ways are concerned in

the education of the people, and the great educational value of this exhibition should appeal strongly to every one.

It is a great misfortune that any of the early plate should have been lost, and it makes all that has been preserved of greater interest and value. It is so closely associated with the early history of the towns in which it lies that it virtually forms a page in the history of the whole country; many of the persons who gave the silver to the early churches, and the craftsmen who made it, were of far more than local note. The fact that most of this early plate is of Colonial make will prove a testimony to the surprising extent to which wrought silver was in demand in Colonial days.

Most of the churches are, of course, keenly aware of the historic value of their early silver services and take care to protect them properly, but many complete services have been destroyed by fire, stolen, or even melted up to make new services.

Many churches of the city and state of New York have contributed to the exhibition, the entire collection of Trinity Parish forming a generous part of the loan. New Jersey silver will be represented by thirty pieces from the churches at Swedesboro, Connecticut Farms Union, Readington, Rahway, Jersey City, Deerfield, Trenton, and Perth Amboy; Virginia, by loans from Bruton Church, Williamsburg; Delaware, by loans from Wilmington, Lewistown, and Dover; and Kentucky, by the silver belonging to the First Presbyterian Church, Frankfort. Several private collectors, also, have generously lent their early examples of domestic silver.

The chief interest in the collection will center in the plate of individual pattern belonging to the early Dutch and Swedish churches of New York, New Jersey, and Delaware. The so-called "Sick Set" of the church at Perth Amboy, dating from 1611, the 1661 "Jamestown Set" of the Bruton Parish Church, and eleven pieces of pewter which formed the communion service of the Deerfield, New Jersey, church, whose pastor, the Reverend John Brainerd, was a missionary to the Indians, will be among the pieces that will merit special attention.

A catalogue will be published to accompany the exhibition containing an introduction by Mr. R. T. Haines Halsey, dealing chiefly with the early New York silver-smiths, about whom little has been previously written.

#### THE MUSEUM AND THE SCHOOLS

**T**HIS season of the year, when the public schools of the city are resuming their work, leads the Museum to renew its statement with regard to its wish to be of service to those teachers and pupils who may desire its coöperation. The subject of the important part which museums of art should play in the school life of a community is one which has come to be fully understood during the past five years, and it is safe to say that there is not a museum in the country, either of art or of science, which does not offer every inducement to the teacher to make use of its collections. In all cases the offer has been cordially accepted until now museums everywhere are gathering the teachers and children into their galleries for recreation and instruction.

What the Metropolitan Museum is prepared to do has been explained in the Bulletin on several occasions as well as verbally to the principals and teachers of the schools. It is with gratification that we are now enabled to record the important step recently taken by the Board of Education in the appointment of one of its teachers of art, James P. Haney, to investigate the feasibility of coöperation with the Museum and then to recommend an experiment to show the utility and effect of such coöperation.

#### A PAINTING RECENTLY LENT

**M**R. J. Pierpont Morgan has lent to the Museum a picture, *The Nativity* by Jacques Daret. This work is the subject of an article in the Burlington Magazine, by Georges H. de Loo, who recognized it as one of the paintings done by Daret in 1434 for Jean du Clerg, Abbot of St. Vaast at Arras, for the reedos of the Lady Chapel in that church, described by Don Antoine de la Taverne, Grand Provost of the Abbey at that time. Of these paintings, the Visitation and Adoration of the Magi are in the Kaiser Friedrich Museum at Berlin, and the Presentation in the Temple is in the collection of Mr. Tuck in Paris. There is no doubt but that Mr. Morgan's painting is *The Nativity* which is mentioned by the old commentator as the fourth of the series. Mr. de Loo compares this picture to the *Nativity* by the Master of Flémalle in the Dijon Museum, pointing out that it is obviously founded on the Dijon painting and from this circumstance he is enabled to bring a strong confirmation to his theory enunciated in 1909, that the Master of Flémalle is none other than Robert Campin, who was the teacher of Jacques Daret, a theory which is now pretty generally accepted. For years the personality of the Master of Flémalle, so called from the altarpiece now in the Frankfurt Museum, which came from the Abbey of Flémalle, has been a much discussed question among art historians. He has been considered by some as identical with Daret. A comparison of Mr. Morgan's picture with the *Virgin of Salamanca*, by the Master of Flémalle, acquired by the Museum in 1905 and exhibited in Gallery 34, where the Daret also hangs, will show what similarity of technique and of types there is between the two painters. Thanks to Mr. de Loo's efforts and learning, the point is now decided. The Museum is to be congratulated on the opportunity of showing a picture of such prime importance to the history of early Flemish painting.

The arrangement of *The Nativity* is as follows: The Madonna kneels in adoration before the child who lies on the ground.

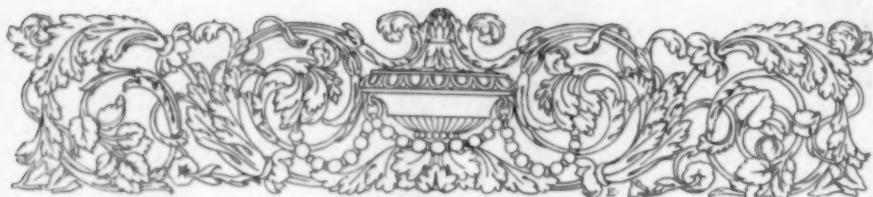
There are two women also kneeling beside him. These are the midwives of the Apocryphal book, The Gospel of the Nativity of Mary and the Infancy of the Saviour, one of whom had her hand withered in punishment for her skepticism in doubting the virginity of Mary. In the story an angel tells her to touch the Child with her hand to make it whole. This is the moment of the picture. The stricken woman is seen in profile with her hands hanging limply while a diminutive angel flutters above her pointing toward the Christ Child, as does the other woman who has evidently heard the message. At the right stands St. Joseph, guarding a lighted candle from the wind.

By this naïve means the painters of that time tell us that it is night, just as the icicles hanging from the shed under which the action takes place show the time of year. There is a group of three adoring angels above Mary, and the ox and the ass are behind her. In the upper right-hand corner the Annunciation to the Shepherds is shown.

The details are rendered with marvelous precision and exactitude. This is particularly noticeable in the painting of the rude supports of the shed evidently exactly copied from nature, and in the texture of the costumes.

B. B.





## ACCESSIONS AND NOTES

**A** PADUAN BRONZE STATUETTE.—Among this month's accessions is a small Italian bronze by a Paduan master of the late fifteenth or early sixteenth century. It represents a full-bearded man standing with his arms bound behind him; he bends forward, looking up, open-mouthed, with an expression of anguish. A narrow piece of drapery falls from his right shoulder. There is a small circular hole pierced in the back; two vent holes occur on the front of the body and on the top of the head. The position of the hands (covered by a fold of drapery) behind his back would seem to indicate that the figure was attached to a tree trunk and represented Marsyas. The drapery, however, is unusual in this connection, and the figure may have been intended, without consideration as to subject, merely as a decorative adjunct to some piece of furniture, such as a candelabrum. Compare, for example, with the candelabrum by Riccio in the K. K. Hofmuseum, Vienna.

A statuette like ours, except that it is undraped, is in the Kaiser Friedrich Museum, Berlin. It is catalogued in Bode: *Italienische Bronzen*, Berlin, 1904; No. 328, pl. XVIII as a Marsyas, and ascribed to the workshop or followers of Riccio. In Dr. Bode's later work, *The Italian Bronze Statuettes of the Renaissance*, 1908; Vol. I, pl. LXXIII, the figure is reproduced and described as by a Paduan master of the beginning of the sixteenth century. This ascription is substantiated by our example, which shows the influence of Bellano as well as that of Riccio.

J. B.

**A STATUE BY HENRI BOUCHARD.**—The Museum has acquired by purchase a bronze statue, the work of a modern French sculptor, Henri Bouchard, representing on a scale slightly larger than life a young blacksmith resting from his labors, leaning with his right arm on the anvil, his right hand clasped under his left arm-pit, his left foot on the anvil-block, in an attitude of wearied relaxation. He is coarsely clad in a sleeveless jersey, loose trousers, and heavy boots, with an apron around his waist. The figure is modeled with a fine sense for the important in structure that recalls the work of Rodin. In his choice of subject, however, not only objectively in the selection of so simple a theme as a workman at rest, but also subjectively in the effort to read the emotional significance of labor, Bouchard approaches closer to the Flemish Rodin, Constantin Meunier.

Henri Bouchard may be counted among the most distinguished of the younger French sculptors. In 1901 he obtained the Prix de Rome which enabled him to study in Italy. He is a Chevalier de la Legion d'Honneur, a member of the Société des Artistes Français, and of the Salon d'automne. He has exhibited frequently at the Paris Salons, receiving in 1903 a medal of the third class, in 1906 a medal of the second class, and in 1908 a medal of the first class.

J. B.

**A COLLECTION OF PHOTOGRAPHS AND LANTERN SLIDES.**—Prof. D. Cady Eaton of New Haven, has presented to the Museum his important collection of books and photographs and about ten thousand lantern slides representing architectural



subjects and objects of art. This generous gift has greatly increased the value of the collection already in the Library.

**MODERN SCULPTURE.**—Three bronze statuettes by contemporary sculptors continue on exhibition in the Recent Accessions Room. A Grazing Ostrich, the gift of Mr.

Brooks, an American sculptor, born in Braintree, Massachusetts, who studied under T. H. Bartlett in Boston and with various masters in Paris. He has received several medals of honor, including a gold medal at the Paris Exposition in 1900, and a gold medal at the Pan-American Exposition at Buffalo in 1901.



THE BLACKSMITH  
BY HENRI BOUCHARD

James Loeb, is the work of Fritz Behn, a German sculptor, born in 1878, who studied first with Rudmann and later, between 1898 and 1900, at the Munich Academy.

Two other statuettes, *The Bather* and *The Song of the Wave*, were acquired by purchase. These are both by Richard E.

**CHANGES IN THE GALLERIES.**—During the summer, extensive changes have been made in Gallery 16 of the second floor, which is devoted to the William H. Vanderbilt Collection of Paintings lent by Mr. George Vanderbilt since 1905. The walls have been rehung with material of a gray tone and the pictures themselves have now

been classified and rehung. The collection will be open to the public during the month.

New reflectors for the electric lights have been installed in all of the galleries of paintings and the galleries devoted to other collections have had lamps of improved capacity placed in them.

**EARLY CHINESE POTTERY.**—The five early Chinese mortuary figurines of glazed pottery, Northern T'ang Dynasty, 618-907 A.D., that were shown in the Accession Room during June and July are now on exhibition in Gallery II D5, south end.

**FORTHCOMING PUBLICATIONS.**—There will be issued in the autumn the Handbook to the Cypriote Collections, which has been prepared by Prof. John L. Myres following his arrangement of the Cesnola Collection. A pamphlet which will be of interest to librarians and to collectors of photographs will give the classifications used in the Library of the Museum for its books and photographs and an account of the care of the collection in the Department of Photographs.

**THE LIBRARY.**—The additions to the Library during July were one hundred and eighty-two volumes: by purchase one hundred and seventy-three; by gift nine.

The donors are

Le Ministère de l'Instruction publique,  
Paris, France.

American Association of Museums.

New York Public Library.

American Institute of Architects.

National Arts Club.

Chicago Art Institute.

Hull Museum.

Mr. Edward D. Adams.

Mr. P. F. Schofield.

Dominion Museum, Wellington, N. Z.

The number of readers was three hundred and eighty-four.

Eleven hundred and seventy-one photographs were added to the Photograph Department, of which six were purchased and eleven hundred and sixty-five were given by Prof. D. Cady Eaton.

The attendance in the Photograph Department was forty-four.



A GRAZING OSTRICH  
BY  
FRITZ BEHN

## COMPLETE LIST OF ACCESSIONS

JULY 20 TO AUGUST 20, 1911

CLASS	OBJECT	SOURCE
FURNITURE AND WOODWORK..	†Inlaid knife-box in shape of urn; mahogany tea-caddy with seventeenth century silver mounts, English, eighteenth century.....	Purchase.
REPRODUCTIONS.....	*Thirty vessels, principally college and corporation plate, English, fourteenth to eighteenth centuries.....	Purchase.
SCULPTURE.....	†Bronze statue, The Blacksmith, by Henri Bouchard ..	Purchase.
	†Bronze statuette, Marsyas (?), Paduan, second half of fifteenth century.....	Purchase.

## LIST OF LOANS

JULY 20 TO AUGUST 20, 1911

CLASS	OBJECT	SOURCE
METALWORK.....	*Collection of three hundred and seventy-three pieces of American silver, eighteenth and nineteenth centuries.....	Lent by Hon. A. T. Clearwater.
PAINTINGS.....	*The Nativity of the Lord, by Jacques Daret.....	Lent by Mr. J. Pierpont Morgan.

\* Not yet placed on Exhibition.

† Recent Accessions Room (Floor I, Room 3).



## THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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All communications should be addressed to the Editor, Henry W. Kent, Asst. Secretary, at the Museum.

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BENEFACTORS, who contribute or devise.	\$50,000
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FELLOWSHIP MEMBERS, who pay an annual contribution of.....	100
SUSTAINING MEMBERS, who pay an annual contribution of.....	25
ANNUAL MEMBERS, who pay an annual contribution of.....	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

A ticket, upon request, to any lecture given by the Trustees at the Museum.

The BULLETIN and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their sub-

scriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

### ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. to 6 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

PAY DAYS.—On Monday and Friday from 10 A.M. to 5 P.M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

### THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful by those desiring to find a special class of objects. It can be secured at the entrances.

### EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

### THE LIBRARY

The Library, entered from Gallery 14, First Floor, containing upward of 20,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

### PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflet.

### PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., The Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

### RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served *à la carte* 10 A.M. to 5 P.M. and *table d'hôte* from 12 M. to 4 P.M.